

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a home-toilette for a young lady. full, back and front, with a Swiss corselet of velvet. Deep-pointed collar and cuffs of the velvet. Deep-pointed collar and cuffs of the which also forms the entire underskirt. There is



No. 1.

a full drapery at the back. The skirt proper is bordered with a band of velvet, three inches wide, put on above the hem. The body is made (452)



No. 2.

same. Any soft woolen material, such as cashmere, nun's-veiling, serge, albatross, etc., will be suitable for this costume. It will require twelve

yards of material. Two and one-fourth of velvet. Four yards of velvet ribbon for the band on the skirt.

No. 2—Is a stylish model for a combination costume. The petticoat is of fine serge, kilted



No. 3.

from waist to hem, being first bordered with a hem and two tucks. The plaited ruffle is mounted upon the foundation-skirt. The tablier and bodice are of friese, a rough but thin texture of wool, spotted with chenille tufts. The jacket is a plain round basque, simply corded on the edge, and it opens in front over a full plastron of silk, fastened at the waist by a clasp of oxidized silver, or else a ribbon tied in a bow. Here we may remark upon the tournure, the familiar

bustle of old: it grows larger every day, and is worn by elderly and old people as well as young. Ten yards of material will be required by the skirt. Five yards of figured. One yard of surah for vest. This would be a good model for a sateen—plain and figured in combination.

No. 3—Is a new model for a costume of plain and figured surah or pongee—equally suitable for sateen. Our model calls for a blue and green brocaded surah, with plain, either blue or green, for the petticoat and front. Great care must be taken, in using combination materials, that the colors perfectly match. The front of this costume is composed of narrow ruffles, put on straight and with very little fullness. The edge of the entire skirt is bordered by a box-plaited ruffle, three inches deep, when finished. The back-drapery is of the figured material, and hangs perfectly straight and full from waist to hem. The basque is a plain round corsage, buttoned down the front with tiny buttons. Down the centre of the back a plaiting of the plain material



No. 4.

is arranged. The same may be added, at pleasure, down the front. The edge of the basque is trimmed with a flouncing of guipure embroidery. Collar and cuffs to match. Open-work embroideries in white and écreu will be very much

used upon India and foulard silks, also sateens

five years. It is of gray zephyr-cloth, spotted with red. The hem around the flounce, likewise the collar and cuffs, are of plain zephyr. The



No. 5.

and gingham. Five yards of figured material, of double fold, or seven yards of single width. Ten to twelve yards of plain will be required.



No. 6.—FRONT.

No. 4.—Is a simple little costume for a girl of



No. 6.—BACK.

sash is of red surah silk, the full width of the silk. As will be seen by the illustration, the elongated waist is cut in the Princess style, and the skirt is one deep flounce box-plaited on to it.



No. 7.

No. 5.—For a boy of four to five years, we have here a pretty little suit, with blouse, skirt, and jacket. The skirt is box-plaited, and is



No. 6.

made of either white or light-gray serge or flannel; the blouse is of navy-blue: or the colors may be reversed. The collar, cuffs, and pockets of the jacket are trimmed with narrow worsted braid. Skirt and jacket are of the same material.

No. 6.—We give the front and back view of a sailor-costume for a little girl of five to seven years. It is made of serge, flannel, or homespun. The skirt is kilt-plaited, and bordered with either worsted braid or velvet ribbon. The waist is fitted to the figure, rather loose in front, and the sailor-collar opens over the under-waist, which is trimmed around the neck to match. The collar ties in front with a ribbon bow-and-ends.

No. 7.—Is a little frock of dark-red twill, with cream-embroidery worked in red. The front is full, and the embroidery forms bretelles. This is worn over an under-waist of white nainsook with tucked yoke.

No. 8.—Is an apron for lawn-tennis. It is made of tennis-cloth or strong linen, and trimmed with embroidery.

POMPADOUR BAGS.

BY MRS. JANE WEAVER.



Pompadour bags, the reticules of our grandmothers, have again become fashionable, after

having been relegated for a long time to the exclusive use of very old maids. They are now made in various shapes, of satin, plush, and velvet. The embroidered design generally con-



sists of a spray of flowers on the front side of the bag. We give two shapes and two designs for ornamentation and finishing: the stitching being carried out in suitable colors, heightened by edgings of gold or silver thread.

DRESS FOR GIRL: WITH SUPPLEMENT.

BY EMILY H. MAY.

The newest thing out, of its kind, this spring, is the costume which we give here, accompanied by a full-size pattern as a SUPPLEMENT.

This seasonable and stylish costume for a young girl consists of five pieces, as will be seen from the SUPPLEMENT, which is folded in with this number, and on which is given each of these pieces, full size. They are:

No. 1.—ONE FRONT WITH SKIRT COMBINED.

No. 2.—HALF OF BACK.

No. 3.—HALF OF COLLAR.

No. 4.—HALF OF SLEEVE.

No. 5.—ONE PANIER.

The costume may be made of any washing-material. The trimming is of embroidery, and the collar is for outdoor-wear. The letters and numbers on the pieces show how they are joined.

The half of the skirt, from F to G, should measure twenty-nine inches. Our paper is not large enough to put the entire width. The dotted line shows where the extension is to be made.

We also give, on the SUPPLEMENT, a design for a pillow-sham, for which see description elsewhere, and also a very pretty design for embroidery.



BUTTERCUP DESIGN: COLORED.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for buttercups, to be used for a Sachet or Table-scarf, printed in colors. The design is original, from a member of the "Art-School."

All or part of this design may be used, as the size of the article may demand, or it may be

repeated again and again to form a border, or dashed irregularly over a square for a sofa-pillow or end of a table-scarf. Work in natural colors, in Kensington-stitch, either in English crewels or filoselle-silks, or it will serve for a design for painting on silk or satin for sachets.

flowers bear mixing in with other kinds: as a rule, they look far better kept to themselves; and, even if circumstances do not admit of this, two kinds of flowers are far more artistic together than a dozen or more. What, for instance, can be more lovely than a bunch of daffodils and their leaves arranged lightly in rather a tall blue vase, or than a brown bowl full of differently-shaded nasturtiums, or an opalescent glass basket of wild roses, or a tall glass of harebells and fern or grass, and so on *ad infinitum*? Roses, orchids, camellias, eucharis, lilies—no one with any real appreciation of their beauty would ever attempt to mingle them with other flowers.

When a mixed collection of flowers is preferred, care should be taken to choose those that have a similar mode of growth, and that assort well in form. If form is desired to add lightness to the effect, of course there is nothing better than the common maidenhair, which has but one disadvantage—that of withering so quickly in a warm room. There are many kinds of grasses that are useful in table-decorations, but every lover of flowers will firmly set his face against such abnormalities—no other term will do—as dyed grasses. Wild grasses should be used only with wild flowers, cultivated grasses only with garden or hot-house flowers. As to the colors to be used in mixing many kinds of flowers, that must depend so entirely on the resources at hand, and on the taste possessed, that it would be worse than useless to refer to the subject at any length here. Suffice it to say that, as a general rule, quite double the quantity of foliage as flowers should be used; also, on no account should white and yellow blooms be omitted from such an arrangement.

It is a popular notion that wild flowers do not arrange well for the decoration of rooms, but this is a mistake. If they are managed properly, there is no reason why they should not be as much admired as cultivated ones. Low-growing wild flowers, like primroses, look most elegant on a table if they are cut off, leaves and all, to the ground, and tucked into moss in a low glass dish. It is an extravagant way of using them, and not to be recommended, except for the commoner sorts of wild flowers. Cowslips may be treated in the same way, but are not so cheerful-looking, as there is usually but one flower to each root. Wood-anemones, like poppies, should be gathered while they are yet in bud; the flowers in water will then open gradually, and last fresh for many days.

Amongst the prettiest of humble flowers for the decoration of rooms is the common buttercup. The golden flowers have the advantage of enduring and looking perfectly fresh for a week or more, and often it may be noticed how the stems lengthen, and this gives an appearance of buttercups really growing in the water. Many of our most beautiful wild flowers have too powerful a scent to be appreciated indoors—such are the common “long purple” orchis, hawthorn, marsh-marigold, and others; while the same objection applies to the cultivated hyacinth, certain narcissi, etc. It should be borne in mind that very large flowers look best in a vase all by themselves—a truss of rhododendron or a spike of horse-chestnut, for instance.

The glasses and receptacles for flowers should always be chosen with a due regard for the manner in which the flower itself grows. A flower with a naturally long stem never looks well cut off short and put into a shallow glass dish; or short-stemmed flowers, like violets, elevated, I may say, to the top of a tall specimen-vase. Low-growing flowers, as a rule, show to the best advantage when they are put into moss in a shallow receptacle. Highly-colored glass or china vases are rarely suitable for holding flowers; the color of the vase generally detracts from the beauty of the flower. The vase should either be quite colorless—black or white—and, if colored, the tint should be similar to that of the flowers, not of a contrasting hue. Flowers, on the whole, look best in a plain glass vase.

FASHIONS FOR MAY.

FIG. I.—WALKING-DRESS, OF BLUE BURLING. The bottom is edged with a narrow knife-plaiting. The gathered skirt falls over a box-plaited band of red satin. The tunic is much gathered, and looped quite high at the back, where it falls plainly over the underskirt. The bodice is round at the waist, and is full in front. The cuffs and collar are of red satin, and the waistband, with long loop, is of the same color. High hat, of blue and yellow straw, faced with blue satin and trimmed with large flat bows of blue satin, and with red satin at the back.

FIG. II.—WALKING-DRESS, OF FINE WOOLEN GOODS, STRIPED IN TWO SHADES OF BROWN. The skirt has a knife-plaiting on the bottom. The plain skirt, which falls over this, is cut in large scallops. The tunic is full and made crosswise of the stuff, and draped in the same way. It falls loosely behind. The jacket is rounded in front and fits closely at the back. Hat of brown straw, trimmed with red wings.

FIG. III.—VISITING-DRESS, OF LIGHT-YELLOW FOULARD, FIGURED WITH RED ROSES. The skirt is of plain foulard, laid in box-plaits, with a band of red satin, about a quarter of a yard wide, just above the hem. The overdress is in the Princess style, made of the figured foulard, and is trimmed with a band and bows of red satin. It has a very long vest of the plain foulard. Collar and cuffs of the red satin. Hat of yellow straw, with trimming and feathers to match.

FIG. IV.—VISITING-DRESS, OF BLACK SILK. The skirt is of black silk, striped with black velvet. A broad band of black velvet is put down the front of the skirt. The overdress consists of plaits of plain black silk, quite long in front, and much shorter at the sides and on the hip. At the back, it is draped. The bodice is made with a point in front, and with a short basque at the back. There is a simulated vest of the striped silk, and a lapel on the left side, of black velvet. The collar and cuffs are of the striped silk. Hat of yellow straw, trimmed with feathers of the same color, and faced with black velvet.

FIG. V.—CARRIAGE-DRESS, OF HELIOTROPE SILK. The skirt is of white silk, figured with pale-yellow roses, and it is trimmed with narrow knife-plaiting and a fold of heliotrope silk, put on full enough to be gathered in the centre with narrow bands and bows of the silk. The full tunic is of the heliotrope silk, much puffed and draped at the back. The bodice has a long habit-basque at the back, and a point in front. The bonnet is of silver lace, square crown, and trimmed with heliotrope feathers.

FIG. VI.—HOUSE-DRESS, OF DULL-RED FOULARD. The skirt is of plain foulard, trimmed with seven ruffles, each edged with cream-colored lace. The overdress is of foulard, of the same color as the skirt, but figured with cream-colored sprigs. The skirt is made full, draped shawl-shape in front, and quite high on right side, with bows of dull-red ribbon. The basque-bodice has plaits at the back, is round in front, and has full plaiting crossing diagonally from the neck to the right hip. The cuffs and collar are of the plain foulard; the latter, which begins just under the left ear and reaches to the chest in front, is edged with cream-colored lace.

FIG. VII.—WALKING-DRESS, OF PLAIN AND FIGURED ANGORA, OF TAN-COLOR AND MAHOAGANY-BROWN. The front of the skirt is laid in crosswise folds, and the back in lengthwise folds. The back-drapery is of the plain material. The jacket-bodice is also of the plain material, with double basques, the upper one draped to display the figured one. The collar, the one revers, and the cuffs are of the figured Angora. Brown straw hat, with tan-colored feathers.

FIG. VIII.—TRAVELING-DRESS, OF DARK-BLUE SERGE. The skirt is made with five deep tucks. The overskirt is laid in plaits in front, and very full at the back. The

round jacket is braided in front and on the sleeves. Bonnet of blue straw, faced with cream satin, and trimmed with a band of blue velvet and a cream satin rosette.

FIG. IX.—VISITING-DRESS, OF WILLOW-GREEN NUN'S-VEILING. The underskirt is edged with a plaiting, above which is a ruffle of lace. The overskirt is made with a drapery turned up on one side, and well looped up at the back. The jacket-bodice is made with a puffed vest of silk, the color of the dress, and is edged with coquillés of lace. Straw hat, faced with black velvet, and trimmed with blush roses.

FIG. X.—PRÉMÉNAGE OR VISITING DRESS, OF BLUE AND STRIPED SILK. The skirt is composed of flounces of white lace, headed by bands of blue velvet. The overskirt is well draped back and front, and starts from under a band of blue velvet. This band edges the bodice, which is made with rounded points in front, and short at the back. A full jabot of white lace is worn down the front. Bonnet of blue velvet, laid in plaits, with large bow under the chin.

FIG. XI.—BONNET, OF BLACK LACE AND JET, with two satin butterfly-bows in front, and trimmed with stiff black wings and birds'-heads.

FIG. XII.—BONNET, OF BLACK TULLE, with marigold-colored satin bow in front, and marigold-colored feathers falling over the brim.

FIG. XIII.—HOUSE-DRESS, OF DARK-BLUE PERCALE, FIGURED WITH RINGS IN LIGHT-BLUE. The skirt is laid in side-plaits, and each plait is cut in a point at the bottom. Beneath is a plaited trimming of three rows of narrow light-blue silk. The tunic is shawl-shaped in front, and much looped at the back. The bodice is full and gathered in front, and has cuffs, collar, and a pointed waistband of dark-blue velvet. Loop-and-ends of light-blue ribbon.

FIG. XIV.—HAT, OF BLACK STRAW, trimmed with black velvet, a cock's-head, and long gilt plins.

FIG. XV.—HAT, OF BROWN STRAW, trimmed with dark-brown velvet and chestnut-colored feathers and satin ribbon.

FIG. XVI.—COLLAR, OF JET AND VELVET. The collar fastens with a velvet bow at the side. The fringe consists of chenille and jet beads.

FIG. XVII.—STRAW BONNET, trimmed with lace, black satin ribbon, and marguerites.

FIG. XVIII.—BRIDAL DRESS, OF WHITE SILK, made high in the neck. A long garland of blossoms crosses the bodice, and the tulle veil is cut to admit of the arms being passed through. The hair is arranged in small curls in front and torades at the back, the torades being fastened high on the head, so as to admit of tufts of orange-blossoms being studded in an irregular manner.

GENERAL REMARKS.—There is an immense variety in the soft thin woolen stuffs worn this season under various names—as etamine, serge, canvas-cloth, molair, de-laine, cheviot, nun's-veiling, etc., etc.—and, except on the very warmest of summer days, they are so light that they can be used the whole season. These goods are often made up of plain and figured material, the plain being employed for the skirt and the basque, and the figured used as drapery; but this is all a matter of taste. The reverse plan is equally fashionable. Sometimes the goods correspond in color and tone, and sometimes contrasts are used.

Spring silks were never more beautiful, and never cheaper. The limousines, foulards, and pongees make most delightful summer dresses, and wear very well, the foulards now being very durable—a great advantage over the same goods of a few years back.

Gases, grenadines, etc., etc., come in the most beautiful qualities and patterns, and those with velvet figures look as rich as the superb brocades worn during the winter. These goods are expensive, however, though the figured ones are employed as bodices and draperies, and the skirt is made of the plain material.

Angora lace is the newest spring fabric; but it will be rather warm for summer-wear, as it must be made over a silk or satin foundation.

Linen lawns, organdies, percales, chintzes, etc., were never more beautiful than they are this season, and can be either made up with full round waists, tucked skirts, and simply-draped tunics, so as to wash well, or they may be elaborately trimmed with Hamburg-edging or lace; if done in the latter way, and worn carefully, they make charming and dressy summer-garments.

Braids, with much gold, or silver, or steel tinsel, intermixed with colors, are largely used for all woolen goods. These braids come in all widths and of all patterns, and are put on according to fancy. So much the rage just now is this tinsel effect that many woolen goods are interwoven with it; but it soon looks common, and, if the gold or silver thread is not of the best quality, it loses all color in a little while.

Laces are also extensively woven with gold and silver threads. Watered silk, as well as jet, is also used as trimming.

Bodices are made either with basques at the back or with sharp points, though the round waist is very popular for young slender people. The polonaise is still worn, but is not as much seen perhaps as the basque-waist.

Revers are frequently worn on one side of the bodice only. This is one of the fancies of the moment, but not particularly pretty.

Bodices made open or closed in front are equally worn, though the former style is reserved for the house.

Darts are made high, so as to give the desired effect of a full bust and a slender waist.

Plaitings or gatherings coming from the shoulders down to the waist are graceful, but should only be worn by slender people.

Skirts are worn more bouffant than ever. Crinoline and steel hoops are largely employed for the backs of dresses. The waterfall-back is very popular. The skirt is made full, and falls in straight plaits from the waist to the feet. Steel springs are often run in the foundation of the skirt, so as to give the outside the proper full effect. But the drapery may be much bunched up below the waist, if desired.

Drapery may be either long or short, as is desired, though the latter seems to be rather favored.

Flounces are still popular, but are often simply gathered.

Tucks, flat folds, braidings, and wool laces are also very fashionable. Many folds are cut out in vandykes, scallops, or leaf-patterns.

Very wide white embroidery, used as flouncing, makes a beautiful and cheap summer-dress.

Small bodices are again employed for fastening the fronts of bodices.

Wide bands of black velvet around the neck are very fashionable.

Bonnets and hats are worn very high, and are very unbecoming, as a rule. They come well on the head, however. Some of the bonnets fit the head all around; others are made with a small point in front. The trimming is massed almost in front; but it is usually more becoming if placed a little to the left side.

Hats are shallow in the brim and high in the crown, and are trimmed with rich scarfs, Oriental silks, etc.

Flowers are much more used than feathers this season. Gold and silver lace are also in great favor.

Mantles and jackets are quite short behind, and sometimes also in front; though the jauntiest, we think, are those that are rather longer in front.

The hair still continues to be worn high on the top of the head. In Paris there is an effort being made to bring back the catagan, a fashion that is borrowed from our great-grandfathers, and which consists in plaiting all the hair

in one plait and letting it fall down the back, and catching the end up again at the nape of the neck with a bow of ribbon.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

I do not think that I have ever seen prettier hats and bonnets than are displayed this spring by the Parisian milliners. The styles have undergone no changes, it is true, and but few modifications. But there is so much taste shown in the combination of colors in the trimmings, and the new artificial flowers are so exceptionally lovely, that the effect is very charming. The small capote-shape is still the rage, so far as dressy bonnets are concerned. The handsomest have a high pointed brim, underneath which is set a cluster of flowers or two large roses. On these bonnets the trimmings are placed directly in front of the brim; but the masked cockades and high full rosettes of ribbon, that were in vogue for this purpose during the winter and early spring, are now replaced by groups of spring flowers in tall sprays, or by clusters of ostrich-tips. Large "choux" of crape-lisse in delicate colors are also employed, especially on bonnets of black net or lace, a bordering of plaited crape-lisse to match being set inside of the brim. On the "choux" is sometimes set a small bow of black velvet ribbon, or else a swallow in jet, his pointed tail standing high in the air: for no hat or bonnet that does not possess a very high trimming has any claim to style, this season. The "choux" in question is simply a large ball-like rosette, made by sewing finger-wide plaited crape-lisse round and round to the required dimensions.

Hats are made with high pointed crowns and have narrow brims. The newest shape, however, called the "reaper," and intended for young girls' wear, has a wide brim in front, sloping slightly downward so as to shade the eyes. This very graceful and modest-looking hat is trimmed with a scarf of crêpe-de-chine placed transversely across the high crown, a half-wreath of large single roses being set at one side of the wide portion of the brim. Colored English straws form the favorite fabric for hats, the fashionable colors being a light shade of moss-green, steel-gray, and golden-brown. Other hats have the brim only in straw, the crown being covered with lace, or crêpe-de-chine, or bengaline, laid in full graceful folds. On these hats the trimming is composed of a spray of flowers placed directly in front of the crown.

The novelties in artificial flowers this season comprise orchids, ferns, laburnums, and the yellow blossoms of the mimosa. White lilac and the purple fox-glove are also in high favor. Velvet poppies, in dull shades of sage-green and electric-gray, with foliage to correspond, are also used; but have no pretensions, of course, to imitate nature. The leading milliners show extreme good taste in combining the delicate blossoms into groups for the decoration of hats and bonnets. An exquisite bouquet of white lilacs, ferns, and grasses, with here and there an orchid with its white petals slightly tinged with green, was prepared for a bonnet recently ordered for the Princess Elizabeth, of Saxe-Weimar, who is cited as being the best-dressed princess in Europe. The bonnet itself was in a fine open-worked straw gimp, made up over cream satin, and having fallie strings of the palest beige-color. It was edged with a very narrow passementerie, composed of a row of small pearl beads between two rows of tiny crescents in dead gold.

For bonnets, in fact, any kind of tasteful fantasy seems permissible, as their small size and close compact shape give opportunity for using materials and trimmings that would look too heavy and showy on a large-sized bonnet. The newest, and certainly the most singular, bonnet of the season is called the Theodora. It is composed of two large

half-moon shaped ornaments in beads, which form the sides of the bonnet. An aigrette to match is placed in front, the crown being composed of light high puffed folds of lace or tulle. The bonnet is edged over the brow with folds of velvet, and has velvet strings. With the aigrette and side-pieces in jet, the crown in black jetted tulle over scarlet, and the front folds and strings in scarlet velvet, this new creation is extremely elegant; but, in pearl or colored beads, it is too showy and theatrical-looking.

Very pretty bonnets in artificial flowers are now arranged for full-dress wear for young girls. One of the prettiest is a pointed Kate Greenaway shape, covered with wild roses, the whole structure being veiled with a single thickness of pale-pink gauze. Another, of the capote shape, was entirely composed of sprays of lilies-of-the-valley, with their long leaves, a cluster of small many-colored tulips being placed in front of the crown in guise of trimming. Bonnets in black lace are made over colored foundations, and are trimmed with jet ornaments. One of the newest of these last is a band in fine-cut beads, for the brim of a capote, and rising into a point in the centre.

Simplicity of cut forms the marked novelty of the dresses, this spring. For youthful wearers, the short skirts are made very full and drawn into fine gathers at the band. They are slightly draped on the underskirt, but are otherwise entirely without trimming. This mode is very advantageous for very young girls. White gauzes, striped with silver, are made over pale-colored satin, with a round full waist and a very broad sash of satin or watered silk matching the underskirt in shade. For house-dresses, of the same fashion, foulards or figured silks in small patterns are used. The favorite colors, this season, all verge upon the neutral tints for street-wear. Blue appears to have gone entirely out of vogue, and various shades of green are highly popular. Fulle and satin are the favorite materials for full-dress for married ladies.

The spring wraps are very varied: jackets, dolmans, visites, etc., being shown in a variety of forms. The newest morning-dresses are made with a loose nautique and an elaborately-trimmed skirt in cashmere. Children's dresses, entirely composed of white woolen lace, made up over pale-blue or pale-pink surah, are exceedingly pretty; they are intended for wearers under three years of age.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S DRESS, OF WHITE PERCALE, WITH SPRAYS OF CRIMSON FLOWERS SCATTERED OVER IT. The lower part of the dress is of white percale, trimmed with two rows of Hamburg embroidery, headed by two or three tucks. The figured percale skirt is edged with a narrower embroidery. The bodice is full, back and front, gathered at the top, and the waistband is also gathered at the back, where it is fastened with loop-and-ends of crimson ribbon. Bow of the same on the right shoulder.

FIG. II.—GIRL'S DRESS, OF CREAM-COLORED SERGE. The bottom is edged with a band of black velvet. The skirt above is edged with tucks and laid in hollow plaits. The upper dress is finished like the lower one, and has a gathered yoke, back and front, is made full, and is also gathered at the waist, back and front. A sash of serge passes over the hip.

FIG. III.—BOY'S SUIT, OF DARK-BLUE SERGE. The undershirt is laid in side-plaits, and trimmed with cream-colored braid. The overdress is plain in front, and close fitting to the waist, at the back, and to the sides. The back of the skirt is laid in side-plaits, and the large collar, cuffs, and bottom of the skirt are trimmed with three rows of narrow cream-colored braid. White straw hat, sailor-shape, trimmed with wide blue ribbon.



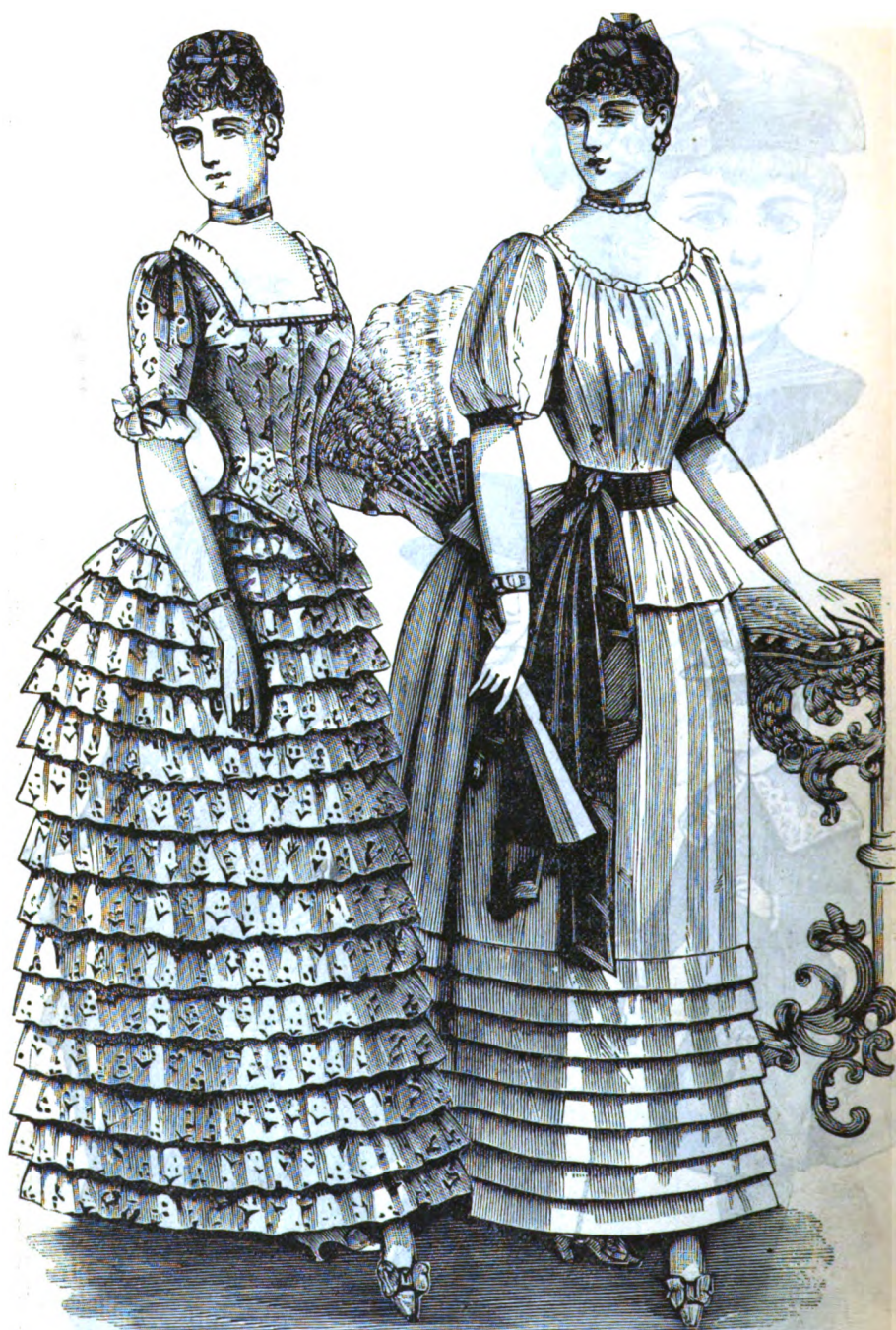
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ETERSON'S MAGAZINE.
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CHILDREN'S FASHIONS FOR JUNE. CHILD'S TOQUE.



HOUSE-DRESSES FOR THE SUMMER.



NEW STYLES FOR WALKING-DRESSES.



WALKING-DRESS. SUMMER BONNET. NEW-STYLE PARASOLS.



WALKING-DRESS. NEW-STYLE HAT. SUMMER FICHU.



NEW STYLES FOR DRESSING THE HAIR. Nos. 1, 2, 3, 4.



NEW STYLES FOR DRESSING THE HAIR. Nos. 5, 6, 7, 8.



NEW SUMMER BONNET.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a new and stylish model for a summer costume of foulard silk or sateen, figured and plain. The underskirt is of the plain material, edged with two tiny ruffles of the same. An inch or an inch and a quarter above, a bias band of velvet, three and one-half inches deep, is put on plain, the velvet to be of a color corre-

sponding to the prevailing colors of the material. The tunic and bodice are of the figured material. The pointed bodice is edged all around with an inch and a quarter band of velvet, and it is pointed back and front. A full plastron, gathered at the neck, and plaited into a point for the waist, is arranged over the buttoned front. This piece is joined to the velvet band at the throat, which fastens at the back, and is separate from the bodice, except at the pointed waist, where it is adjusted to the right half side of the waist. The tunic is simply hemmed, and is plaited under the pointed bodice, falling open in



No. 1.



No. 2.

sponding to the prevailing colors of the material. The tunic and bodice are of the figured material. The pointed bodice is edged all around with an inch and a quarter band of velvet, and it is pointed back and front. A full plastron, gathered at the neck, and plaited into a point for

front. The back is arranged in a full puff over the tournure. Of course, in adapting this model for washing-material, the band for the bottom of the skirt, waist, and neck must be of plain sateen, of a darker shade, to contrast with the colors of the material used. Eight to ten yards of figured

(543)

goods, four and one-half yards of plain, and one and one-half yards of velvet, cut on the bias, will be required for this costume, if foulard silk



No. 3.

is used. Of sateen, five to six yards of figured, four yards of plain, one and one-half yards of darker for trimming. The sleeves for this costume may be either half-long, like the illustration, or to the wrist, according to individual taste and convenience.

No. 2—Is a most useful dress for either the mountains or seaside. It is made of serge or



No. 4.

homespun—in navy-blue for solid use, or white for more dressy occasions. The costume is

trimmed with mohair braid, an inch and a half wide, intermixed with either gold, silver, or



No. 5.

red threads. Only the gold, however, looks well with white; the others trim blue, brown, or black to great advantage. The full skirt is bordered with five bands of braid. The pointed bodice, sleeves, and collar are all similarly ornamented.

No. 3.—A new design for the skirt of a dress. The material is a figured woolen of light texture; but this model would be suitable for almost any kind of goods. It is composed of two skirts, the under one plain in front and on the sides,



No. 6.

with the back laid in two double box-plaits, the edge bordered with a band of velvet. The upper skirt is likewise bordered with a band of velvet,

and at the top it is gathered on to a yoke as seen ; also, how it is plaited on to the waistband, opening at the back. Ten yards of single-width material. Eight yards of velvet ribbon will be required.



No. 7.

No. 4—Is the model for an underskirt, with hoops inserted into the back. All costumes are worn either over such a skirt, or else the hoops or steels are arranged into the foundation-lining of the costume.

No. 5—Is a pretty model for a little boy of three years. Pin-striped flannel in black and white, or blue and white. A simple blouse gathered into a yoke, same back and front. Sleeves slightly full into the cuff. Puff over the sleeve, cut on the bias. Necktie and sash of ribbon.

No. 6—Is a robe for a little girl of four to six years. May be made of dotted linen, gingham, or delaine. Two kilt-plaited flounces, bordered with either braid or velvet ribbon, form the skirt. The blouse-waist is shirred at the yoke, both back and

front. Cuffs and collar of velvet or braid, and bows of ribbon to match ornament the front of the skirt as seen.

No. 7.—For a child of three to four years, we give the back and front of a costume of flannel, either cream-white with garnet velvet, or navy-blue with wide mohair braid. The blouse is gathered at the waist. The skirt is bordered with a band of velvet or braid ; the waistband and tabs ornamenting the front and back of the blouse, cuffs, and collar, of the same. Buttons to match.

No. 8—Is a paletot with pelerine, for a little girl of six to seven years. It is made of corded



No. 8.

white piqué or flannel. Sacque-fronts and double box-plaits at the back. The pelerine is bordered with an embroidered flounce. Collar to match, and tied with ribbons of velvet or satin.

DESIGN OF RAGGED ROBBINS.

BY MRS. JANE WEAVER.

In the front of the number, we give, printed in colors, a design of ragged robbins for a table-cover. This new and beautiful bit of fancy-work can be done on linen, crash, or felt, in two shades

of blue: in Kensington-stitch for the flowers, and in English crewels, or in wash-silks, or French in outline for the crackle-work between. Work working-cottons, for washing-wear.

CORSAGE JUANA: WITH SUPPLEMENT.

BY EMILY H. MAY.

This department, as our old subscribers know, is intended to give, each month, "the last thing out," in the way of fashion. This month, we give a corsage. It is called "The Juana," and has, as will be seen, a gathered vest and puff.

Folded in with the number is a SUPPLEMENT, on which we give, full size, the different parts of this corsage. They are six in number, viz:

- 1.—HALF OF FRONT.
- 2.—HALF OF SIDE-FRONT.
- 3.—HALF OF BACK.
- 4.—HALF OF SIDE-BACK.
- 5.—VEST AND PUFF.
- 6.—SLEEVE.

Cut out your patterns from these diagrams, and fit them to the person who is to wear the "Juana": then, but not till then, cut into your material.

The dotted lines on No. 1 show where the dart and vest-piece are to be put; the letters show how the pieces are put together. The corsage is first fitted, and buttons under the full vest, which is gathered at the throat, again at the waist, and the extra length is arranged into a puff, as seen in illustration.

This model is suitable for nun's-veiling, white or colored. Flannel or serge for seaside-wear, trimmed with wide mohair braid or velvet ribbon. It is also suitable for a striped or plaid Scotch gingham, trimmed with bands of plain to match. An oxidized clasp confines the corsage at the waist. A brooch of the same for the neck.

We also give, on the SUPPLEMENT, two designs for fancy-work: one a Sunflower, the other a Knitting-Bag. For descriptions of these, see page 548, further on.



NEW STYLES FOR DRESSING THE HAIR.

BY MRS. JANE WEAVER.

In the front of the number are given two pages of illustrations—eight engravings in all—showing some new styles of dressing the hair:

No. 1.—This is a very charming mode. It consists, it will be seen, in parting the hair down the middle of the head, and then pulling it, in

strongly undulating waves, to the back, half covering the ears. There is no regularly-cut fringe in this mode; but little strands and rings shade the forehead, and give the requisite softness of outline so important to most faces.

No. 2.—Here we have an excellent example of

the prevailing brushed-up way of arranging the hair which is now such an established favorite. This style is particularly suitable to those blessed with pretty ears and a well-shaped throat, as both are very much "en évidence" in this Watteau-like arrangement. The curly front softens the forehead, and the elaborately-twisted coils on the top of the head add distinction to this coiffure.

No. 3.—The hair here is brushed up back, with twisted crown of plaits on the top of the head, with a plain waving arrangement of hair in the front. This style would be rather severe and old-looking for quite a young girl; but much, of course, depends on height, features, and complexion.

No. 4.—Is a neat and compact coiffure which necessitates a well-shaped face. It will be observed that there are no curls or fluffy hair at the sides, and the hair is pulled down straight at the back, and finished off with a small narrow plait or twist. On the top of the head the parting is visible, and the front fringe is composed of soft rings of hair.

No. 5.—Here we find a pretty and becoming contrivance by which *materfamilias* can arrange an evening coiffure with flowers and leaves, the curls on the top being a new but not too juvenile addition to a middle-aged head-dress. It will be observed that, in this mode, the hair is drawn down from the middle of the forehead past the

ears, and ends in a small twist or knot at the back. Middle-aged or elderly women should never wear the hair drawn up from the nape of the neck, and that is essentially a youthful style of coiffure, and necessitates the possession of a soft white neck free from the tell-tale wrinkles which accompany full maturity.

No. 6.—This is a severely simple style, which recalls at once to mind the celebrated "Clytie" bust. The face must be oval, the features small and finely cut, and the eyes large, for this rather trying style. The hair should also wave in large natural waves, and the color should be fair.

No. 7.—Here we have a handsome mode for the evening, being especially suitable for married women from thirty to forty-five. The arrangement of ostrich feathers and tips among the plaits is novel, and would be a happy addition to a handsome gown, if they matched it in tint or contrasted harmoniously. With an all-white dress, these feathers would look well in vivid scarlet, salmon-pink, or orange-color.

No. 8.—This is a charming way of dressing the hair, and would suit almost any style of pretty face. There is nothing severely classical about the curly toupée or the twist of curls at the back of the head. There is also a certain sprightliness about this coiffure which makes it very attractive: it is particularly suitable for fair, golden, or red-haired people, whose locks are naturally fluffy.

WALL-POCKET.

BY MRS. JANE WEAVER.

This pocket is made of stout gray linen. The back is shaped, and two pieces embroidered with a simple design in crewels. The other three sections are of brown quilted satin. After the sections are put together, the whole is stretched upon a stiff card-board back. The front pocket is of linen, and the design embroidered same as back, in crewels. The point of quilted satin and the edge of the pocket are edged with *écru* lace, or a crocheted edge of *écru* silk may be used instead.



pronounced perfect; the drapery is both massive and fine, and in some parts is as delicate and silky in effect as if wrought with a fine chisel on the smallest scale.

The conception and execution of this statue are due to the eminent French sculptor, M. Bartholdi, who has devoted eight years of his life and most of his fortune to this great work, and whose generous impulses prompted him to make such a gift to the United States. The committee in charge of the construction of the base and pedestal for the reception of this great work are in want of funds for its completion, and have prepared a miniature statuette, an exact counterpart of the original, six inches in height, the figure being made of bronze, the pedestal of nickel silver, which they are now delivering to subscribers throughout the United States for the small sum of \$1.00 each. All remittances should be addressed to Richard Butler, Secretary American Committee of the Statue of Liberty, No. 33 Mercer Street, New York. The committee are also prepared to furnish a model, in same metals, twelve inches in height, at \$5.00 each, delivered.

We feel assured that the American people will be only too eager to testify their grateful sense of this magnanimous offer on the part of the French people, and to reciprocate the kindly and liberal sentiments in which it originated, by aiding the committee in its work. Every subscriber remitting one dollar will, as we have already said, be supplied with a miniature counterpart of this great and imperishable statue. But more will be welcome.

FASHIONS FOR JUNE.

FIG. I.—DRESS, OF LIGHT-YELLOW SATEN. The skirt is made rather full, and trimmed with four plain flounces. The overdress is of yellow saten, figured in brown. The bodice and skirt are cut in one, and the bodice is slightly full in front. It is trimmed with white embroidery. Straw hat, trimmed with brown velvet.

FIG. II.—DRESS, OF POPPY-RED NUN'S-VEILING. The skirt is trimmed with a wide flounce of black lace. In front, the deep tunic of red falls over the lace flounce. Panels of the red at the sides, with three deep falls of lace at the back. The bodice is close-fitting, and, with the sleeves, is trimmed with black lace.

FIG. III.—DRESS, OF DARK-BLUE PERCALE, WITH GAY FIGURES OVER IT. The bottom of the skirt is edged with lace the color of the dress. Above this falls the skirt, tied in points with butterfly-bows in gold-colored satin ribbon. The overskirt is laid in plaits; it is much puffed at the back, and is trimmed with colored lace. The bodice and sleeves are also trimmed with the lace.

FIG. IV.—DRESS, OF LIGHT-GREEN FOULARD, FIGURED WITH DARKER GREEN. The skirt is of plain dark-green foulard, simply trimmed with flowers. The bodice opens in front, over a full lace vest. Collar and cuffs of dark-green velvet. Straw hat, trimmed with green velvet and poppies.

FIG. V.—DRESS, OF WHITE ALBATROSS-CLOTH, OR WHITE MUSLIN. The entire skirt is composed of tucks. The old-fashioned surplice-waist is made open in the neck. The sleeves are composed of a series of tucks, with full caps of red silk. The stockings, the waistband with its long ends, ribbon around the neck and in the hair, are all red.

FIG. VI.—HOUSE-DRESS, OF PINK FIGURED ORGANDY MUSLIN, TRIMMED WITH MANY NARROW FLOUNCES, SIMPLY HEMMED. The bodice is made with points, back and front, is cut square before and behind, and has short sleeves trimmed with lace and butterfly-bows of pink and moss-green ribbon. Loops of the two colored ribbons are on the right shoulder. Band of moss-green velvet around the throat.

FIG. VII.—HOUSE-DRESS, OF WHITE NUN'S-VEILING, OR WHITE INDIA SILK. The bottom of the skirt is trimmed

with tucks. The bodice is gathered slightly at the back, and is fuller in front. It has a wide and not very full ruffle below the waist, where it is confined by a belt of rich brown velvet, and has long loops-and-ends of brown velvet ribbon, with a satin face. The bodice is half-high and round at the neck. Sleeves reaching to the elbow, and made rather full.

FIG. VIII.—WALKING-DRESS, OF PALE-GRAY ALBATROSS. The underskirt is of black silk, made with lengthwise puffings, and edged with a flounce with alternate box-plaits and knife-plaitings. The overdress opens over the silk skirt, and is edged all around with a band of black velvet. The drapery at the back is simply looped. The bodice has a rather short basque, which is cut away in the front, to show a pointed vest of the black silk. It has cuffs, belt, and collar of black velvet. Gray straw hat, trimmed with black velvet and red berries.

FIG. IX.—WALKING-DRESS, OF DARK-BLUE FOULARD. The skirt is laid in deep folds in front, and is slightly gathered in at the waist. It is edged with a band of broché silk, beneath which is a knife-plaiting of the foulard. On each side of the front is a panel of the broché silk and a cluster of lengthwise plaitings. There is a puffed drapery at the back. The bodice is pointed back and front, and trimmed with revers of the broché. Cuffs of the broché.

FIG. X.—WALKING-DRESS, OF FAWN-COLORED TUNIC. The underskirt is plaited, with one large box-plait in front. The tunic forms large papiers, which are very much puffed at the back. The bodice has a basque and is pointed back and front, and is trimmed fichu-wise and edged with cream-colored lace. Cream-colored lace also trims the tunic. Bonnet of cream-colored straw, trimmed with feathers of the same color and brown velvet.

FIG. XI.—BONNET, OF COARSE STRAW, trimmed with a wreath of honeysuckles and dark-blue satin ribbon.

FIGS. XII, XIII, AND XIV.—NEW STYLE OF PARASOL-HANDLE.

FIG. XV.—WALKING-DRESS, OF CHINTE. The underskirt is of plain pink saten, crossed by three groups of box-plaitings. The overdress is of figured china-pink chintes. The skirt forms a puff over the plaited underskirt, and the drapery is turned back, milk-maid fashion. The waist is slightly full, and has a shoulder-trimming terminating in a bunch of ribbon loops. Belt and necklet of black velvet. Hat of cream-colored straw, trimmed with loops of pink ribbon and a band of black velvet.

FIG. XVI.—HAT, OF BROWN STRAW, faced with brown velvet, and trimmed with a band of brown velvet, and large pink roses, and green grasses.

FIG. XVII.—FICHU, OF SILK MUSLIN. The collar is square, with a sailor effect, and the full front is long enough to fall below the waist, where it is fastened with a steel arrow.

FIG. XVIII.—BONNET, OF WHITE STRAW, trimmed with a wreath and clusters of white daisies with brown centres. Brown velvet strings.

GENERAL REMARKS.—There is but little that is new to chronicle in the June fashions. We give innumerable designs in our plates, and our Paris letter contains so many descriptions of the latest novelties, that it has left us but little to say.

The new shade of green is extremely trying to all complexions, while the soft old apple-greens and the dark myrtle-greens are usually becoming. The former is as becoming to a blonde as a light-blue.

Lace and embroidery are lavishly used on all dresses, except the tailor-made ones.

Sleeveless jackets are in great favor. Some are made of bead-work, others of silk, satin, or velvet. Most are open, showing a full lace vest.

Jerseys are very popular, and serve to wear out old skirts.

Loops of velvet, satin, and other ribbons are much used for ornamenting dresses.

Very broad stripes are again worn, but always in combination with plain materials. Sometimes the striped goods are employed as the overdress, sometimes as the skirt. In making up a striped overdress, the greatest care should be taken to have the stripes matched.

Jet is profusely used on black dresses, mantles, bonnets, etc., etc.

White spotted veils are again fashionable.

Black tulle and colored tulle, spotted with gold beads, are also worn, but are not becoming.

The new aprons have the gathered bib placed outside the waistband, so that, after being gathered there, they fall on to the top of the apron-skirt in a frill of some four to six inches deep.

Necklets, in black and white lace, satin ribbon, velvet, and tulle, are worn with low and square-cut bodices. They are about one inch wide, and are gathered.

Black stockings are worn with dresses of all colors, as they serve to make the feet look smaller.

Tinsel of gold and silver is much used, and, if not judiciously so, is very vulgar. Braids and galloons are woven with it, and it even appears woven in many of the stuffs for dresses.

Bonnets are worn trimmed very high in front and close to the face, and are very unbecoming. Much tinsel is used in the trimming.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Under the soft sunshine of approaching summer, the new dresses and bonnets show forth in their delicate or vivid coloring like newly-opened flowers. Not that bright colors are in favor: on the contrary, the sober neutral tints maintain their popularity. Various shades of brown—from the darkest seal-brown to the palest beige, passing through the intermediate shades of burnt-bread, doe-color, etc.—are very much in vogue. So, too, is the whole gamut of greens, the favorite moss-green maintaining its ground against all rivals. Gray, too, is still much worn, in the lighter shades especially. On the other hand, blue has entirely gone out of fashion for walking-dresses, though the pale evening-dress azure is still much liked for ball-room wear.

Velvet ribbons are much worn on walking-dresses, and form, in fact, the favorite trimming for costumes in black worsted materials. The width most in vogue is about a finger-length. A very handsome toilette in black Sicilienne has the underskirt trimmed with four rows of wide black velvet ribbon, placed at distances equal to their widths. The overskirt is trimmed in like manner with two rows. In front, it is exactly the same length as the underskirt, but slopes upward at the sides, till at the back it is only half the length, and has two ends forming a drapery. This overskirt is extremely full, and is gathered into a plain pointed waist trimmed transversely with two rows of ribbon. The plain coat-sleeve is bordered with two rows of ribbon likewise. Colored velvet ribbons are worn on lighter colored materials in dark harmonizing or contrasting colors. It forms a tasteful trimming for dresses of nun's-veiling, seal-brown being employed on beige-color, and dark moss-green on the new willow-green.

Black lace, either real or imitation, is still a good deal worn, notwithstanding the long duration of its popularity. The following description of a very charming toilette, in steel-gray faille, for half-mourning, will give some idea of the way in which this elegant fabric is sometimes employed. The short skirt is knife-plaited from waist to hem, and is bordered with a flounce of black lace a quarter of a yard in depth, plaited in with the material. The waist and short overskirt are cut in one, forming a short polonaise, which opens in front over a short apron of the black lace.

This polonaise is gathered up so as to form panier-draperies, and is bordered all around with a ruffle of black lace. The waist is laid in folds at either side of a vest formed of full folds of black lace. The sleeves have deep cuffs of black lace. Among the new materials of the season is a worsted guipure, called Soudan lace, which comes in all the new fashionable tints. Another new and tasteful fabric is called Khartoum; it is a firm yet light canvas-like material, and promises durability. The new stuff called perline imitates designs in small beads upon a plain groundwork.

In hair-dressing, fashion wavers between the high 8-shaped twist or the single catogan plait, the former coiffure being considered the more sensible, and the latter the more effective. A lady who possesses a fine suite of hair generally inclines to the latter style—especially for evening-dress, when she can interweave the long braid with pearls, or clasp it at the top with an arrow of diamonds. Some of the Parisian beauties have already decided for the catogan; but there is great opposition to it, on the ground of its looking "fast" and being inartistic. It admits, however, of much variety of adornment, and is really becoming to any woman who possesses a profusion of hair and a well-shaped head. A very pretty variety of the catogan consists in plaiting the braid very loosely, and intermixing with it small knots or long garlands of flowers.

Bonnets continue to be worn very small and very high, and, in some instances, the peaked crowns tower above the wearers' heads, after the fashion of a bishop's mitre; but these eccentricities are but fashion's temporary freaks, and not her serious decrees. The new aloe braid, which forms a straw guipure at once light and elegant, is one of the most popular fabrics for bonnets. Net-works of beads in various sizes and colors are also employed for dress-bonnets. Flowers are the most fashionable trimming for both hats and bonnets. The lightest, most graceful, and most delicate blossoms are those chosen for reproduction.

Black gloves are coming into favor again to be worn with black ball-dresses. They are worn very long, and must have at least eighteen buttons. White gloves of undressed kid are worn with pale-colored evening-toilettes. Plain satin slippers and plain silk stockings matching the ball-dress in color are indispensable.

LUCE H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—LITTLE GIRL'S DRESS, OF DARK-GREEN NUN'S-VEILING. It is plaited in front. At the waist is a gathered puff, which falls over a kilt-plaiting. The sash is of dark-red surah. The large square collar is edged with an embroidery which is turned up. White straw hat and feathers.

FIG. II.—BOY'S COSTUME, OF BROWN CLOTH. The knickerbockers are quite close-fitting. The deep sacque-coat is single-breasted. White linen collar, with knots of colored ribbons at the throat. Brown Derby hat, with wide band.

FIG. III.—GIRL'S DRESS, OF DARK-BLUE PERCALE. The skirt is edged with a narrow knife-plaiting; it is laid in loose plaits, and ornamented with three cross-bands of blue and cream-colored striped percale. The short overskirt, which comes up high on the hip, is edged in the same way, as well as the plain waterfall-back. The bodice is slightly full at the back, and quite full and long in front, where it forms a puff below the waist. The short sleeves are trimmed with the striped percale, and the collar is formed of it. Hat of cream-colored straw, trimmed with loops of the same colored ribbon.

FIG. IV.—CHILD'S TOQUE, made of fawn-colored canvas-cloth, sprigged with red, and trimmed with loops of fawn-colored satin ribbon.



LES MODES PARISIENNES
JUNE 1885. THE G





CHILDREN'S FASHIONS FOR JULY. PARASOLS.



HOUSE-DRESS. APRON. HAT.



HOUSE-DRESS. EVENING-DRESS. BONNET.



SEASIDE-DRESS. BATHING-DRESS.



WALKING DRESS. MORNING-BODICE. HAT.



WALKING-DRESS. HOUSE-DRESS.